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**David Asher Brown**

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**The Sound Ascending**

**APPROVED BY**

**SUPERVISING COMMITTEE**

**Supervisor:** \_\_\_\_\_

**Dan Welcher**

\_\_\_\_\_  
**Rick Rowley**

**THE SOUND ASCENDING**

**by**

**David Asher Brown, B. Music**

**Thesis**

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# **The Sound Ascending**

by

David Asher Brown, M. Music

The University of Texas at Austin, 2011

SUPERVISOR: Dan Welcher

The Sound Ascending is a musical theater work for two actors, four singers and piano. This project was a collaboration with playwright, Jason Tremblay. The story is a loose adaptation of *Orpheus Descending*, by Tennessee Williams. Displaced from the rural, American South, most of our story takes place in Mazer, Afghanistan. Jason and I attempted to create an untraditional model. The work lies somewhere between a musical, oratorio and a song cycle. We both walked away with mixed feelings about the success of the work, following a preliminary premiere. I believe that the work is successful in its drama and storytelling. But in such a confined presentation, the work needs more diversity of material and character strength. Although complete for now, Jason and I plan on revising The Sound Ascending in the coming year. Most significantly, this project has been a learning experience. We both take away valuable lessons about writing and collaboration.

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# NO. 1, KEEP SILENT, KEEP STILL

Alarming  $\text{♩} = 148$

Soprano

Alto

Tenor

Bass

Piano

*f*

*p*

soft but intense

5

S

*mp*

Keep si - lent, keep still. The mo - ment has ar -

A

*mp*

Keep si - lent, keep still. The mo - ment has ar -

T

*mp*

Keep si - lent, keep still. The mo - ment has ar -

B

*mp*

Keep si - lent, keep still. The mo - ment has ar -

Pno.

*f* *mp*

9

S *mp*  
rived. Keep si - lent, keep

A *mp*  
rived. Keep si - lent, keep

T *mp*  
rived. Keep si - lent, keep

B *mp*  
rived. Keep si - lent, keep

Pno. *mp*

13

S *f mp*  
still. The truth shall come to light! Keep si - lent, keep

A *f mp*  
still. The truth shall come to light! Keep si - lent, keep

T *f mp*  
still. The truth shall come to light! Keep si - lent, keep

B *f mp*  
still. The truth shall come to light! Keep si - lent, keep

Pno. *f mp*



17

S *still.*

A *still.*

T *still.* *f* Cen - tu - ries old, \_\_\_ this \_\_\_ des -

B *still.*

Pno.

21

T *8* o - late land. \_\_\_ March - ing through vil - lag - es, roll - ing through sand!

B *f* Pro - mi - sing wa - ter but drow -

Pno.

25

*f*

S war, death and dis - ease!

A *f* servi - ing up pes - ti - lence war, death and dis - ease!

T *f* war, death and dis - ease!

B - - ning out peace. war, death and dis - ease!

Pno.

29

*mf*

S Keep si - lent, keep

A *mf* Keep si - lent, — keep

T *mf* Keep si - lent, — keep

B *mf* Keep si - lent, — keep

Pno.

*f* *p* *f* *mp*

33

S still. The de - vil has ar - rived \_\_\_\_\_

A still. The de - vil has ar - rived \_\_\_\_\_

T 8 still. The de - vil has \_\_\_\_\_ ar - rived \_\_\_\_\_ Keep si - lent, keep

B still. The de - vil has \_\_\_\_\_ ar - rived \_\_\_\_\_ Keep si - lent, keep

Pno.

37

S Keep still. His eyes are bur - ning bright! \_\_\_\_\_ *f*

A Keep still. His eyes are bur - ning bright! \_\_\_\_\_ *f mp* Keep si - lent, \_\_\_\_\_ keep

T 8 still. His eyes are bur - ning bright! \_\_\_\_\_ *f mp* Keep si - lent, keep

B still. His eyes are bur - ning bright! \_\_\_\_\_ *f mp* Keep si - lent, keep

Pno.

41 *f*

S Close up your win - dows, — draw — down your shades. — On - ly to - ge - ther can we sur - vive his

A still.

T still.

B still.

Pno.

45

S

rage. *mf*

T Ears in the doors, and eyes — in the walls. This ter - ror in - side — will be the end of us

B Ears in the doors, and eyes — in the walls. This ter - ror in - side — will be the end - ing of us

Pno.

49

*mp*

S Keep si - lent, keep still.

*mp*

A Keep si - lent, keep still.

*mp*

T all! Keep si - lent, keep still.

*mp*

B all! Keep si - lent, keep still.

Pno.

53

*p*

S Hmm...

*p*

A Hmm...

*p*

T Hmm...

*p*

B Hmm...

Pno.

# NO. 2, SLEEP ON

YOUNG MIRIAM: It's like they're sleeping.  
ZAKIR: Tell me how it goes.

**Innocent** ♩ = 76

Musical score for "No. 2, Sleep On" featuring Young Miriam (M), Zakir (Z), and Piano (Pno.). The score is in 2/4 time, key of B-flat major, and tempo 76 beats per minute.

**First System (Measures 1-8):**

- M:** Humming (Hm...) in measures 1-4, then singing "Who does - n't feel this love pull - ing like a riv - er, hold - ing us to -" in measures 5-8.
- Z:** Silent in measures 1-4, then singing "Who does - n't feel this love ris - ing like a cin - der, geth - er?" in measures 5-8.
- Pno.:** Accompaniment starting in measure 1, with a (pause) in measure 4. Pedal marking: *pedal freely*.

**Second System (Measures 9-14):**

- M:** Silent in measures 9-10, then singing "Who does - n't feel this love ris - ing like a cin - der, geth - er?" in measures 11-14.
- Z:** Silent in measures 9-10, then singing "Who does - n't feel this love ris - ing like a cin - der, geth - er?" in measures 11-14.
- Pno.:** Accompaniment starting in measure 9, with a (pause) in measure 10.

**Third System (Measures 15-20):**

- M:** Singing "keep - ing you for - e - ver here. Sleep on." in measures 15-20.
- Z:** Silent in measures 15-18, then singing "Sleep on." in measures 19-20.
- Pno.:** Accompaniment starting in measure 15, with a (pause) in measure 16.

20

M — Let them sleep on.

Z — Let them — sleep on. Oo...

Pno.

25

M — *mf* Sleep on.

Z — *mf* (light head voice) Oo...

Pno.

30

M — *mp* Oo...

Z — *mp* Oo...

Pno.

M *mf* 35 Who does - n't feel love pull - ing, pull - ing to - - -

Z *mf* 8 Who does - n't feel this love? It's like a riv - er hold - ing us to -

Pno. *mf*

M 40 geth - er? Who does - n't feel this love? It's like a cin - der

Z 8 geth - er. Who does - n't feel love ris - ing, ris - ing

Pno. 40

M 45 keep - ing you for - ev - er.

Z 8 for - - - ev - er?

Pno. 45 DIALOGUE *pp*

M 50

Z 8

Pno. 50



55

M

Z

Pno.

YOUNG MIRIAM: Say the first  
thing that pops into your head.

60

M

Z

Pno.

65

M

Z

Pno.

*mf*

Love is be - yond fight - ing it. I'm not

70

M

Z

Pno.

hid - ing, it's ex - cit - ing, I am fly - ing, bells are ring - ing, can't stop sing - ing. We are



95

M fan - ta - sies, In your dreams. You see bum - ble - bees.

Z What could it be? Do tell me please. On

Pno.

100 *cresc.*

M The key. Will be. I'm free, you're free to be with me.

Z my knees, I see. *cresc.* It seems. You'll see. I'm free, you're free to be with me.

Pno. *cresc.*

105 *f*

M Who does - n't feel love pull - ing, pull - ing to - - -

Z *f* Who can't feel this love? It's like a riv - er hold - ing us to -

Pno. *f*

110

M geth - er? Who does - n't feel this love? It's like a cin - der

Z geth - er. Who does - n't feel love ris - ing, ris - ing

Pno.

115 *mf*

M keep - ing you for - ev - er. Sleep on. Let them sleep

Z for - - - ev - er? Sleep on. Let them sleep

Pno. *mf*

122

M on.

Z on. Oo...

Pno. *rit.*

127 *mp*

M Sleep on. Oo...

Z (light head voice) Oo... *mp*

Pno. *rit.* *mp*

132

M Oo...

Z Oo...

Pno. *mp*

# NO. 3, THANKS BE TO GOD

MIRIAM: ...telling him stories  
about what they did to people  
caught with contraband.

**Crawling** ♩ = 64

**M**

*mp*

Thanks be to God \_\_\_\_\_ for spar-ing my life. \_\_\_\_\_ What kind \_\_\_\_\_ of man \_\_\_\_\_

**Pno.**

*mp*

*vamp*

*pedal freely*

5

**M**

has so much to hide? What if he no - ticed the tears in my eyes? \_\_\_\_\_ or the

**Pno.**

*mf*

10

**M**

way that I trem - bled when say - ing good - bye? \_\_\_\_\_ What price will I have \_\_\_\_\_ to

**Pno.**

*mf*

14

**M**

pay, when truth comes to light? \_\_\_\_\_ Will he see through my scheme or will I have \_\_\_\_\_ to fight. \_\_\_\_\_

**Pno.**

17

M

Do I turn and run a - way? Toss out what I know is right? On - ly God can see the end of this night.

Pno.

8<sup>vb</sup>

21

M

What dead - ly dreams, they're not on - ly mine. Chil - dren for - give us. Our ways must sur -

Pno.

*f p* *mf*

8<sup>vb</sup>

25

S

*mf*

Woo

A

*mf*

Woo

T

*mf*

Woo

M

vive.

Pno.

*f* like a dulcimer *mf*

8<sup>vb</sup> pedal freely

30

S Woo Woo

A Woo Woo

T Woo Woo

M

Pno.

33

S *mp* Woo Woo

A *mp* Woo Woo

T *mp* Woo Woo

M *f* These words, I know well from school. Old days come to mind. Your guns can - not reach the

Pno.

36 *mf*

S The time has now come \_\_\_\_\_

A *mf* The time has now come \_\_\_\_\_ to de -

T *mf* The time has now come \_\_\_\_\_ to de -

M 36 truth we keep in - side. \_\_\_\_\_ The time has now come \_\_\_\_\_ to de -

Pno. *f* *f* *p*

38

S to de - liv - er a choice. \_\_\_\_\_ or rise \_\_\_\_\_ in one

A liv - er a choice. \_\_\_\_\_ Sit and o - bey \_\_\_\_\_ or rise \_\_\_\_\_ in one

T liv - er a choice. \_\_\_\_\_ Sit and o - bey \_\_\_\_\_ or rise \_\_\_\_\_ in one

M 38 liv - er a choice. \_\_\_\_\_ Sit and o - bey \_\_\_\_\_ or rise \_\_\_\_\_ in one

Pno. *mf*



41 *f*

S voice! In one voice!

A *f* voice! In one voice!

T *f* voice! In one voice!

M 41 *f* voice! In one voice!

Pno. 41 *ff*

8<sup>va</sup>

8<sup>vb</sup> - - - !

# NO. 4, COME TO ME

MIRIAM: I tried my best to  
put him out of my mind.

**Lyrical** ♩ = 56

*mp*

M

Pno.

*p*

vamp

In moun - tain streams and val - leys deep, the

*pedal freely*

M

Pno.

5

si - lent stand a - lone. Who are you to leave me here, a

M

Pno.

9

wid - ow in my home? Touch my lips, your sweet ca -

M

Pno.

13

*mf*

ress, the pro - mis - es you'd nev - - er keep.

*mp*

M *mp*

17 Dream - ing, sleep - ing, in a bed that's not my own.

Pno. *p* *mf*

M *mp*

21 Come to me. \_\_\_\_\_

Pno. *p*

M

25 — Save me from these wretch-ed walls. Stay with me.

Pno.

M

29 On - ly shad - ows — hear my calls. \_\_\_\_\_

Pno. *f*

33

M

Pno.

37

M

*mf*

In all of my life I've nev - er felt this loss that grips me

Pno.

41

M

now. I try to drive you from my mind. I try but don't know

Pno.

45

M

*f*

how. Your mem - o - ries still tor - ture me. Haunt - ing me in -

Pno.

49

M

side \_\_\_\_\_ 2 my sleep. \_\_\_\_\_ Reel - ing. \_\_\_\_\_ Feel - ing. You would

Pno.

53

M

break your hon - ored vow. \_\_\_\_\_ Come to me. \_\_\_\_\_ *cresc.*

Pno.

*f mf cresc.*

57

M

\_\_\_\_\_ Save me from these wretch - ed walls. Stay with me.

Pno.

61

M

Stay with me. Stay with me. \_\_\_\_\_ On - ly shad - ows *ff*

Pno.

*f*

65

M

hear \_\_\_\_\_ 2 my calls.

Pno.

*f*

69

Pno.

73

Pno.

*smorz.*

# NO. 5, WHEN LOVE WAS LIGHT

SHAKILA: And what of your heart?  
YOUNG MIRIAM: What difference  
does it make?

Gently ♩ = 88

M

Z

*mp*

I re-mem-ber \_\_\_ when love \_\_\_ was light \_\_\_ and time \_\_\_ moved slow \_\_\_ Can - tles by

Pno.

*p*

*pedal freely*

M

Z

*mf*

I re-mem-ber \_\_\_ when

night. You held me tight. We'd glow.

Pno.

*mp*

M

Z

*mf*

day turned to night, \_\_\_ how I could ne - - - ver \_\_\_ love you so. How to pre - tend?

*ff*

Why had it

Pno.

16

M

Why do I lie? I don't know. How can we live to-gether

Z

end? How did it die? I don't know. How can we live to-gether

Pno.

21

M

trapped in this pact for - ev - er? Fear run - ning through my bones. Heav - en, why test my

Z

trapped in this pact for - ev - er? Fear run - ning through my bones. Heav - en, why test my

Pno.

25

M

faith, hard as I can try? Love is tear - ing from my soul.

Z

faith, hard as I can try? Love is tear - ing from my soul. When did you dis - cov - er this

Pno.



29

M

Stand by my

Z

yeam - ing in - side — to dig - ni - fy a — peas - ant girl so low? —

Pno.

8<sup>va</sup>-----

33

M

side. Your wid - - owed bride should love you

Z

Her fa - - ther died. How will you try to love me

Pno.

37

M

so. Some - - - - where — be - tween here and there —

Z

so?

Pno.

41

M

love will find me a - gain.

Z

love will find — me a - gain.

Pno.

45

M

Love me. Find me.

Z

Find me. Love

Pno.

49

M

*f* I will be there. *mf* I will

Z

me. *f* I will be there. *mf* I will

Pno.

53

M

be there.

Z

be there.

Pno.

*f*

57 *mp*

M Find me. Love

Z Love me. Find me.

Pno. *mf*

61

M me. Seek love. Love.

Z Find love. Find

Pno.

65 *mf*

M me. If you on - ly could see through my eyes... Find me.

Z me. Love me. Find me. Find me.

Pno. *mf*

69

M Love me. I re-mem-ber when love was light. And time moved

Z Love me. Some - - - where be - tween here and there

Pno. *mf*

73

M slow. Love me

Z *mf* love will find me.

Pno. *mf* *mp*

77

M Find me. I will be

Z *mp* Find me. Love me. I will be

Pno.

81

M

there. I will be there.

Z

there. I will be there.

Pno.

# NO. 6, SLEEP ON REPRISE

MIRIAM: The young man began to play.

**Haunting** ♩ = 76

*rubato*  
*p*

M

Who does - n't feel this love pull - ing like a riv - er,

*colla voce*  
*p*

Pno.

*pedal freely*

5

M

hold - ing us to - geth - er?

5

Pno.

*fade*

YOUNG MIRIAM: Stop!

9

M

YOUNG MIRIAM: My only wish is that he go away.

9

Pno.

# NO. 7, LET ME BE

**Demanding** ♩ = 136

M

Z

Pno.

*mf*

*pedal freely*

5 *mf*

Let me be. Let me for - get. Let me start o - ver with no re - gret.

Pno.

*mp*

9

M

Z

*f*

There was a time when we were young. The stars a - lined and our songs were

Pno.

*mf*

13 *f*

M That's the past. *f* We were too young.

Z sung. It's just the start. Not young at heart.

Pno. *f* *mf*

17

M

Z

Pno. *f*

21 *f*

M Let me have a life that I own \_\_\_ with - out your mem - o - ry in my home. \_\_\_

Z

Pno. *mf*

8vb



25

M

Z

Pno.

*f*

Tell me that — you hate me now. — I'm out the door. — I'll sur - vive some - how —

29

M

Z

Pno.

I con - vinced — my - self — that you — were dead. Now you — are here —

33

M

Z

Pno.

— out - side — my bed. — What twist of fate brings you out - side my

37

M

door? You left \_\_\_\_\_ me \_\_\_\_\_ there \_\_\_\_\_ a lit - tle girl. She is \_\_\_\_\_ no more \_\_\_\_\_

Z

Pno.

41

M

\_\_\_\_\_ now that \_\_\_\_\_ she knows \_\_\_\_\_ the world. \_\_\_\_\_

Z

Pno.

45

M

Let me be. Let me start o - ver.

Z

How can you for - get? With no re -

Pno.

49

M

Z

Pno.

Let me go. \_\_\_\_\_ You can't

gret? It's im-pos-si-ble. It's im - pos-si-ble. \_\_\_\_\_

3 3 3

53

M

Z

Pno.

stay. The world \_\_\_\_\_ will know. \_\_\_\_\_

Who's to say? \_\_\_\_\_

DIALOGUE

*p*

57

M

Z

Pno.

61

M

Z

8

CUE TO CONTINUE:  
MIRIAM: Don't do anything stupid.

Pno.

vamp

65

M

Z

8

Like be heard. \_\_\_\_\_

ZAKIR: Like What?

Pno.

mp

mf

69

M

Z

8

Let us cry no more. \_

I won't for - get. Let us cry no more. \_

Pno.

f

f

f

73

M

— We won't — turn back. We can't — let go — now that — we know — this

Z

8 — We won't — turn back. We can't — let go — now that — we know — this

Pno.

77

M

curse called love brought you back to my door. We'll find — a way. —

Z

8 curse called love brought me back to your door. We'll find — a way. —

Pno.

81

M

— We won't — for - get. We'll start o - ver — with no re - gret. —

Z

8 — We won't — for - get. We'll start o - ver — with no re - gret. —

Pno.

85

M

Let's cry no more. We won't turn back.

Z

8

Let's cry, Let's cry no more. We won't turn back.

Pno.

(8<sup>vb</sup>) - - '

88

M

We can't let go now that we know this

Z

8

We can't let go now that we know this

Pno.

91

M

curse called love brought you back to my door. We'll

Z

8

curse called love brought me back to your door. We'll

Pno.

94

M find a way. We won't for - get. We'll start o -

Z find a way. We won't for - get. We'll start o -

Pno.

97

M - ver with no re - gret.

Z - ver with no re - gret.

Pno.

*rit.*

*p*

# NO. 8, GO TO THE ONE YOU LOVE

INZAR: You should have told her the truth.  
MIRIAM: She already knew.

**Intense** ♩ = 136

M

Pno.

*mf*

*pedal freely*

5

M

Pno.

9

*mf*

Here you are. — Don't lie to me. — All I can see is that your love for him — shows in

Pno.

*f mp*

13

M

through your eyes, — a - lone — and — a - way — from — your un - der - stan - ding, nev - er land - ing

Pno.

*f mf*



17

M

down to where \_\_\_ you want \_\_\_ to \_\_\_ be looking for the one you know will make you whole and here you are, \_\_\_ in

Pno.

*mp*

21

M

all your-self, \_\_\_ in - side your heart could you sur - vive a day with - out him in your life? For - ev - er lost,

Pno.

*f*

*mf*

25

M

I have pro - vid - - ed a place. Go now. The

Pno.

*f* *mf*

29

M

time's come to share love's em - brace. Oh... \_\_\_\_\_

Pno.

*f* *mf*

33

M

Pno.

*f*

37

M

Pno.

*mf*

*mp*

Go to him. — Here's your chance. All I can say is that your love for him will car-ry you

41

M

Pno.

to the skies, — far — and — a — way — in — your un-der-stand-ing, al-ways land-ing

45

M

Pno.

*f*

*mf*

down to where — you want — to — be. Now you've found the one you know will make you whole and here you are — in

8<sup>vb</sup>

49

M

all your-self. — With all your heart you will sur-vive to - day now that he's in your life? For - ev - er lost,

Pno.

53

M

I have pro - vide - - ed a place. Go now. The

Pno.

57

M

time's come to share his em - brace. Oh...

Pno.

61

M

DIALOGUE: "There was a small room..."

Pno.

*pp*

65

M

Pno.

69

M

Pno.

73

M

Pno.

77 CUE: "Hush. We don't have all day."

M

Pno.

81

M

Pno.

Oh...

Oh...

*f*

*mf*

85 *cresc.*

M Oh...

Pno.

89 Oh...

M

Pno.

93

M

Pno.

*ff*

96

M

Pno.

# NO. 9, UNDERSCORING A

MIRIAM: We  
turn to run.

**Solemn**

*mf*

MIRIAM: Your  
father reaches to  
pull me up.

*mp*

MIRIAM: He raised  
the gun again.

$\bullet = 56$

*p*

*rit.*

The musical score is written for piano and voice. It begins with a piano introduction marked 'Solemn' and 'mf'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line for Miriam enters with the lyrics 'We turn to run.' and continues with 'Your father reaches to pull me up.' and 'He raised the gun again.' The tempo is marked as 56. The score includes dynamic markings of *mf*, *mp*, and *p*. A rehearsal mark '11' is placed at the beginning of the third system. The piece concludes with a 'rit.' (ritardando) marking.

# NO. 10, CONFESSING TO YOU

MIRIAM: And as we huddled there  
awaiting death, you went to sleep.

Like a heartbeat ♩ = 52

M

Z

Pno.

*p*

Ha - fez.

*p*

My

*vamp*

*p*

M

Z

Pno.

love.

No

What pain.

M

Z

Pno.

I've brought to you this life we shared.

pain. This

# No. 10, Confessing to You

M 13

Z

Pno.

Jeal - ous - y

mo - ment spare my love her mis - er - y.

M 17

Z

Pno.

came to me. poi - soned my swol - len heart. Ha -

M 21

Z

Pno.

fez, my love, the blood that spills from you.

It's on - ly light you've

M 25

Z

Pno.

ev - er shown. You've made me a king on the high - - - est



# No. 10, Confessing to You

29 *mf* Con - fess - - - ing

thrown.

33 to you. Hear me. Ha - fez, my love. The

37 things I've done. The lies I've told. Don't leave me now.

41 *mf* I'm cold to you. feel

Pno.

M

Z

Pno.

M

Z

Pno.

M

Z

Pno.

M

Z

Pno.

# No. 10, Confessing to You

45

M

Z

— me. The love you've shown. The years you've kept my heart in wraps. I

Pno.

49

M

Z

love you so. \_\_\_\_\_

Pno.

53

M

Z

What would you have me

Pno.

*mf*

*mp*

# No. 10, Confessing to You

57

M

do? Tough and strong, he'll hon - - or you. E - -

Z

*mf* Raise my son as a man. What more could a fa - ther ask? *f* E - -

Pno.

57

61

M

ter - - nal life, take you. What will I say?

Z

ter - - nal life, take me. I see the way. Come

Pno.

61

65

M

On his last day? Who'll come to see him

Z

what it may. My soul to you will see me

Pno.

65

## No. 10, Confessing to You

69

M

through? This day's wrath comes in waves.

Z

through. You don't know what you

Pno.

73

M

Don't take my love a - - - way. On to

Z

say. Nev - er lose what your hands can't hold, on to

Pno.

77

M

me. Feel me. Of all the times I spoke to you,

Z

me. Feel me. The time has come. My life is through.

Pno.

# No. 10, Confessing to You

81

M

why do I now say good - - - - - bye.

Z

My love I say good - - - - - bye.

Pno.

85

M

Z

Pno.

89

M

Ha - - - - - fez.

Z

My love.

Pno.

# No. 10, Confessing to You

93

M

Ha - - - fez.

Z

My

Pno.

97

*mp*

M

Ha - - - fez.

*mp*

Z

love.

My...

Pno.

101

*p*

M

love.

Z

Pno.

The musical score is written for three parts: Male Voice (M), Female Voice (Z), and Piano (Pno.). It is in 3/4 time and features a key signature of one flat (B-flat). The score is divided into three systems, each starting with a measure number (93, 97, and 101). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, often with a descending line in the right hand. The vocal parts have lyrics in Italian. The first system (measures 93-96) shows the male voice singing 'Ha - - - fez.' and the female voice singing 'My'. The second system (measures 97-100) shows the male voice singing 'Ha - - - fez.' and the female voice singing 'love.' and 'My...'. The third system (measures 101-104) shows the male voice singing 'love.' and the female voice singing 'love.'. Dynamics include *mp* (mezzo-piano) and *p* (piano).

# NO. 11, UNDERSCORING B

CUE: "You were an Angel."

**Mourning** ♩ = 56

*pp* Follow the actor dynamically

*pedal freely*

5

9

13

2

2

2

2

The musical score is for a piano accompaniment in 6/8 time, marked 'Mourning' with a tempo of ♩ = 56. It begins with a piano (*pp*) dynamic and the instruction 'Follow the actor dynamically'. The score is divided into four systems. The first system (measures 1-4) features a complex texture with many beamed sixteenth notes in the right hand and a steady eighth-note bass line in the left hand. The second system (measures 5-8) continues this texture. The third system (measures 9-12) introduces a more melodic line in the right hand with some triplets, while the left hand remains a steady eighth-note accompaniment. The fourth system (measures 13-16) continues the melodic development in the right hand. The piece concludes with a final cadence in the fourth measure of the last system.

17

21

25

29

33



37

System 1 (measures 37-40). Treble staff: Melodic line with a slur over measures 37-38 and a triplet of eighth notes in measure 39. Bass staff: Steady eighth-note accompaniment with slurs and fingerings (2, 2, 2) in measures 39-40.

41

System 2 (measures 41-44). Treble staff: Melodic line with a slur over measures 41-42 and a half note in measure 43. Bass staff: Steady eighth-note accompaniment with slurs.

45

System 3 (measures 45-48). Treble staff: Melodic line with a slur over measures 45-46 and a half note in measure 47. Bass staff: Steady eighth-note accompaniment with slurs.

49

System 4 (measures 49-52). Treble staff: Melodic line with a slur over measures 49-50 and a half note in measure 51. Bass staff: Steady eighth-note accompaniment with slurs.

53

System 5 (measures 53-56). Treble staff: Melodic line with a slur over measures 53-54 and a half note in measure 55. Bass staff: Steady eighth-note accompaniment with slurs and fingerings (2, 2) in measures 53-54.

57

61

64

CUE: "I hear it now as clear as I did before."  
vamp

# NO. 12, COME TO ME REPRISE

MIRIAM: This was our  
people killing one another.

**Mourning** ♩ = 56 *mp*

S

Be - yond this gate what life a - waits? I'm

Pno. *mp vamp*

5

S

on this road a - lone. The winds of fate have dropped me here,

Pno.

9

S

trem - bling through my bones. This love I see be - trays me now.

Pno.

13

S

Fam - i - ly I pray \_\_\_\_\_ to keep with me,

Pno.

17

S

swift - ly tak - en by this tide of woe.

Pno.

*mf*

8vb - - 1

21

S

Oh... Oh...

Pno.

25

S

In

Pno.

*mp*

29

S

all of my life I've nev - er felt this loss that grips me now. I

Pno.

*mp*

33 *mf*

S try to breathe and ease my mind. I try but don't know how. The

Pno.

37

S sight of you cries out to me., Pull - ing down my ev - - - 'ry

Pno. *mf*

8vb-----'

41

S step. Weep - ing, Seeth - ing. I will find you out some -

Pno.

45 *mf*

S how. Wait for me. \_\_\_\_\_

Pno. *mf*

49

S

Know I love you more and more. Stay with me. Wait for me.

Pno.

53

S

Pray for me. On - ly shad - ows hear my

Pno.

57

S

calls.

Pno.

61

S

Pno.

65

S

65

Pno.

*smorz.*

The musical score consists of two staves. The top staff, labeled 'S' for Soprano, begins at measure 65 and contains three measures of whole rests. The bottom staff, labeled 'Pno.' for Piano, also begins at measure 65 and contains four measures. The first two measures of the piano part feature eighth-note pairs in the right hand, each with a fingering of '2'. The last two measures feature a half note in the right hand, marked with the Italian instruction 'smorz.' (smorzando). The bass line in the piano part consists of a descending eighth-note pattern in the first two measures and a long, decaying half note in the last two measures.

# NO. 13, FINALE

MIRIAM: Is that a promise?

DAVID ASHER BROWN

E

Contemplative ♩ = 60

*rubato* ***p***

Z Who does - n't feel this love pull - ing like a riv - er, hold - ing us to -

*colla voce* ***p***

Pno. *pedal freely*

6 *rubato* ***p***

M Who does - n't feel this love ris - ing like a cin - der,

Z geth - er?

Pno.

11 *a tempo*

M keep - ing you for - ev - er here. Sleep on. \_\_\_\_\_

Z ***p*** Sleep \_\_\_\_\_ on. \_\_\_\_\_

Z ***p*** Sleep \_\_\_\_\_ on. \_\_\_\_\_

H ***p*** Sleep \_\_\_\_\_ on. \_\_\_\_\_

Pno. *a tempo*



# NO. 13, FINALE

16

M *Let them sleep on. Oo...*

Z *Let them sleep on. Oo...*

Z *Let them sleep on. Oo...*

H *Let them sleep on. Oo...*

Pno.

21

M *Sleep on. mf*

Z *Oo... mf*

Z *Oo... (light head voice) mf*

H *Oo... mf*

Pno.

# NO. 13, FINALE

26 *mp*

M Oo... Oo...

Z Oo... Oo...

Z *mp* Oo... Oo...

H Oo... Oo...

Pno. *mf* *mp* *p*

31 *f*

M Who does - n't feel love pull - ing, pull - ing to - - -

Z *f* Con - fess - ing to you, my love. Hear me, Ha -

Z *f* Who does - n't feel this love? It's like a riv - - er hold - ing us to -

H *f* It's on - ly light you've ev - er shown. You've made me a king on the

Pno. *f*

# NO. 13, FINALE

36

M  
geth - er? Who does - n't feel this love? It's like a cin - der

Z  
fez. Ha - fez, my love. The things I've done. The lies I've told. Don't leave \_\_\_\_\_

Z  
8  
geth - er. Who \_\_\_\_\_ does - n't feel love ris - - ing, ris - ing

H  
high - est thrown. I'm so cold to you.

Pno.

36

41

M  
keep - ing you for - ev - er. Sleep \_\_\_\_\_ on. \_\_\_\_\_

Z  
me \_\_\_\_\_ now. \_\_\_\_\_ Sleep \_\_\_\_\_ on. \_\_\_\_\_

Z  
8  
for - - - - - ev - er? Sleep \_\_\_\_\_ on. \_\_\_\_\_

H  
Feel me now. Sleep \_\_\_\_\_ on. \_\_\_\_\_

Pno.

41

# NO. 13, FINALE

46

M *Let them sleep on. Oo...*

Z *Let them sleep on. Oo...*

Z *Let them sleep on. Oo...*

H *Let them sleep on. Oo...*

Pno.

51

M *Sleep on. **mf***

Z *Oo... Oo...*

Z ***mf** (light head voice) Oo...*

H *Oo... Oo...*

Pno.

# NO. 13, FINALE

56 *mp*

M

Z

Z

H

Pno.

60

M

Z

Z

H

Pno.